

The Influence Of The Kerchief

BY SARA MARSHALL COOK

'Kerchief Trimmings

PARIS has gone quite mad over the printed silk handkerchief and is using it for decorative purposes on dresses and hats.

Such dressmakers as Jenny, Cheruit and Worth have frankly accepted it for the trimming of simple cloth dresses. Worth takes it as a girdle ornament. Reboux, Talbot and Ellane use it for hat crowns and scarfs.

The big shops are selling the Batik printed squares for blouses and head bands. A prominent shop with a window full of lovely printed styles shows a handkerchief bracelet. Thus none of its value as a decorative note is overlooked.

So serious are some manufacturers about the importance of the vogue that they are beginning to slacken their efforts on printed linen handkerchiefs and will concentrate on silk. Many of the best designs are in Batik print, but there is, of course, much printed from hand-cut wooden blocks of Oriental origin.

The Handkerchief Trims Palm Beach Clothes

THE present vogue for the handkerchief as a trimming is an interesting example of the difficulty of creating a fashion with out the support of some well known designer. It also illustrates the fact that great designers very often receive credit for originating a fashion which really emanated from the brain of a practically unheard of dressmaker. A year ago the handkerchief was used, especially in girdle form, as a trimming for sports clothes and also as a connecting link between the sweater and the skirt, which were often in contrasting colors, in which case they were brought together by a handkerchief in a color to match the skirt.

These ideas were advanced by smaller dressmakers last midwinter, but at that time received little notice. It is likely that the present craze for handkerchief trimmings will have a strong influence on fashions for Southern wear this winter and that picturesque effects will be worked out, as in this type of costume the designer has practically no restraint in regard to gay colors and striking patterns.

In imagining clothes for Palm Beach, for instance, there is everything in the way of background to set off the picturesque in dress. Here clothes of this sort find their most logical setting.

The Kerchief Headdress In the Evening Toilette

THE popularity of the white frock will know no abatement and many of them will be adorned with handkerchief girdles of various bright colors. Enamelled buttons to match the girdle in color will also be used. It will be very smart to wear a felt hat accenting the colors of the girdle.

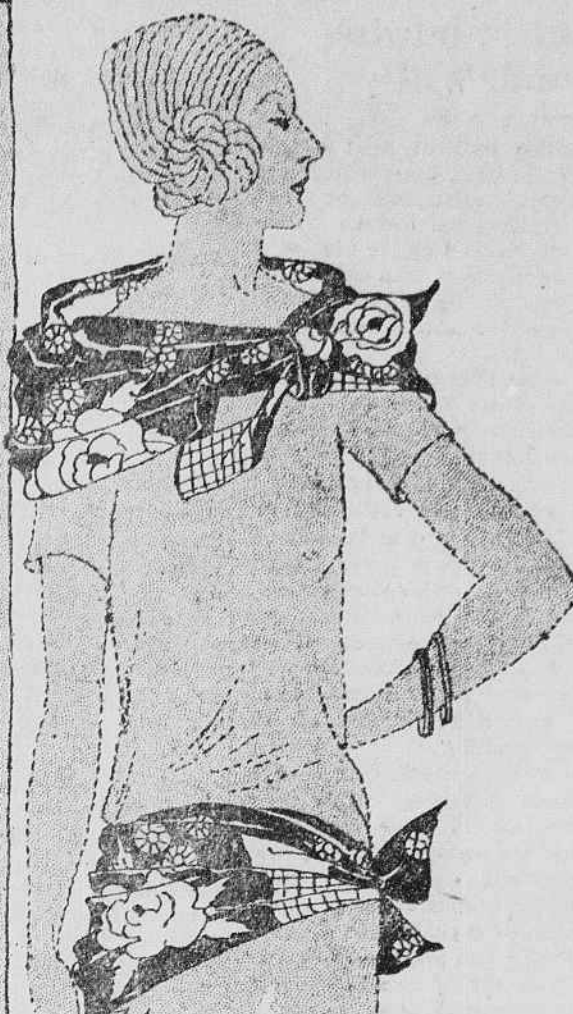
The vogue for the printed silk handkerchief as a hat trimming is strong. Frequently the handkerchief is a reproduction of an old foulard in the patterns of which one sees beautiful blendings of dark greens and various shades of maroon with black.

Women have enthusiastically taken up the handkerchief as a bit of ornamentation, and some have even gone so far as to use it as a head-dress for evening wear. Last summer handkerchiefs were worn to some extent at the seashore instead of hats, but even the few who showed their enthusiasm for this fad by adopting the kerchief as a country headdress little thought that it would find its way into the evening toilette.

This is not such a far cry, after all, for what could be more lovely with the new evening gowns of velvet printed in Persian designs than a handkerchief printed in a Persian pattern and colorings. A pretty example of one method of wearing the



Girdle made of handkerchief by Worth.



Handkerchiefs made into collar and cuffs by Cheruit.



Cheruit makes a back yoke of the handkerchief in a cloth dress.



From Jenny—a printed handkerchief. Critchfield.

handkerchief headdress appears in the circle at the top of to-day's sketch.

Many well known French firms are devoting their window displays entirely to pocket handkerchiefs of the gayest colors. Some of these are fittingly called "jazz handkerchiefs." Beautiful spots of color are they in brilliant flame, deep coral, peacock blue and orange tones.

There are also very sheer white linen handkerchiefs in small sizes with borders of fine stripes in the brightest of hues, or handkerchiefs of linen in pale pastel shades may be bordered with white stripes. Among the what would now be considered conservative handkerchiefs are those of white linen with the corners embroidered with baskets of colored flowers.

Cubist Figures Painted On Pocket Handkerchiefs

IT WOULD seem that all the world has taken to exploiting the hand-

kerchief. From Vienna come reports of marvelous handkerchiefs shown at the shop of the Wiener Frauenhandarbeit, where work corresponding to that seen in our Woman's Exchange for Needlework is exhibited. Here the handkerchiefs are quite unique. Squares of delicately colored linen or sheer white linen are bordered with white tulle exquisitely embroidered in colors.

The paint pot has been resorted to in decorating the new handkerchiefs. Those in both white and color have their corners hand painted in designs of fruits, birds and flowers. All sorts of cubist figures also are seen, the figures being done in white on the corners of colored handkerchiefs. White net hems

are used on colored linen squares. All this decoration leads up to the elaboration of the monogram.

Sketched with the handkerchiefs to-day are three new outdoor costumes, each of which was made for a famous French actress. Lanvin, ever beloved by the woman of the stage because she embodies in her models a spirit of eternal youth, made the coat in the panel at the top of the page for Jant Renouard, the chic Parisienne artist and sole woman theatrical manager in Paris, who appeared at the race in this charming suit of black velvet heavily trimmed with monkey fur.

An interesting robe mantee, from Drecol, worn by Mlle. Devoyd, of the Comédie Française, in "L'Amour

Veille," is sketched at the lower left of the model just described. It is of cloth deeply banded with skunk fur and has a big shawl collar and cuffs of the same fur.

Martial et Armand also have made for Mlle. Robinne an afternoon dress of green velvet trimmed with beaver. In addition to collar and cuffs of this fur the dress also has a girdle trimming of beaver. This model also is sketched to-day.

A Steady Increase In the Use of Furs

YOU will notice the lavish way in which fur is used to trim all three of these models. Fur never was more in vogue than it is at the

present time. It would appear that designers are spending a great deal of time in thinking up new uses for fur as trimming. Of course, one need scarcely have it explained that this lavish use of fur contributes greatly toward the increased cost of models. All of the new street dresses and suits are heavily fur-trimmed, making their prices exorbitant.

The Paris furrier has seemingly surmounted all obstacles in the working of pelts. He stitches, twists and cuts them into all sorts of shapes, then seams them together to form mosaic patterns—squares, diamond shapes, round and curving. There are straight and horizontal stripes; there are undulating stripes and festoon stripes worked out per-

fectly in furs. Moleskin and seal are often worked in what is called the shell pattern—that is, cut into bits and sewn together to simulate the markings of the tortoise.

The cape back, so popular on the new fall dresses, is frequently worked out in fur. Breitschwanz, or broadtail, is a favorite fur for the cape on a cloth dress.

There are other things besides the fact that clothes are so lavishly trimmed with fur that contribute to the rich harvest being reaped by the furrier. There is the circular cut of capes and panels which, of course, requires quantities of fur in their making.

Ermine tails play a large part in the trimming of clothes. One of the best models of the season is a suit of brown cloth with a short box jacket almost entirely covered with tails of summer ermine. An attractive feature of the jacket is the cuffs, which are wide and loose, with the ermine tails scattered over them and a fringe of the tails sewn closely together falling down one side.

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ART in DRESS

By

Harry Collings

From time to time I am asked by Schools of Design and Art Classes if a genuine Art in Dress is developing in this country.

American Art in Dress is here and here to stay. But until more American women know it, help it and participate in it, it must remain a minority movement, limited in scope and lacking that encouragement which is so notable in France.

For three hundred years the human mind has imagined the disappearance of clothes slavery (consider the steel corset and the bustle), and, although women have always suspected the buncombe that lurks in fashions, it needed the Great War to make them realize that dress based on the Principle of Line and not on the dictates of style, is the only dress worthy of serious consideration.

When in 1915 the Parisian sources were not available, a few American designers obtained a hearing. Their work proved a revelation of the possibilities for an American Art in Dress. But the foothold thus gained has been held only against great odds. Paris remains a tradition in dress as Greece is a tradition in sculpture, but in the same way that the fine arts are working out new forms so is dress to-day developing into a universal expression of genius rather than a French product exclusively.

Just as the French designers draw freely on ancient civilizations for their inspiration, so does the cultured American designer explore the treasure house of Art and Thought to formulate his own self-expression.

We, too, visit the museums, but we do not make a fetish of mummies. Likewise, do we study primitive designs, whether Indian or Czechoslovakian. The American designer believes, however, that his function is to interpret his own time, since dress, like every other art, should reflect the spirit and aims of its epoch.

The past has made an imposing contribution, but this should not cause us to ignore the very vital contribution that our own day offers.

In this column the opportunity is presented to submit the case of our American Art in Dress in its larger aspects. It is my plan to apply the laws underlying Art in Dress to the dress problems of to-day.

There are no secrets in dress—there is either knowledge or lack of knowledge of the natural lines of the human figure.

Mastery of this Line is the sole clue to correct and beautiful dress.

It is not dress that errs, but fashion. The principle of dress is art; the principle of fashion is the cinema.

To master the line of the figure, one must know how to look into the mirror without being deceived by it.

I always urge a study of nature; no two leaves have the same pattern, and no two boughs the same angle, yet every tree obeys the law of line and proportion.

We like also to study the principles of decoration of rooms. An interesting story of Balzac concerns a lady who insisted upon having her dresses designed in harmony with the color scheme of her room.

The law of line is not only sovereign in nature and in the fine arts, but in Dress. It is this law which will occupy us in our discussion, the aim of which is to help every woman to understand her individual dress problems in relation to the unchanging principles of Art.